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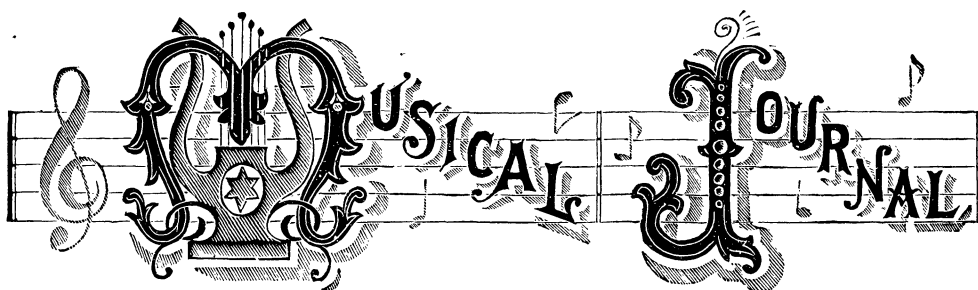
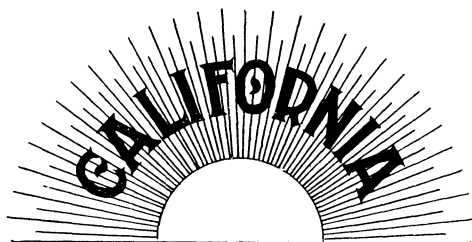
no. 6

WITH SUPPLEMENT. (*scale gauge - loose*)

VOL. II.

MARCH, 1896.

NO. 6.



H. J. Zifferer,

EDITOR AND PUBLISHER

Contents.

Special Articles—Coast Echoes—Eastern Items—Sharps and Flats—Concert Notes—
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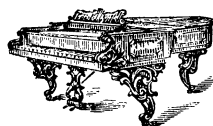
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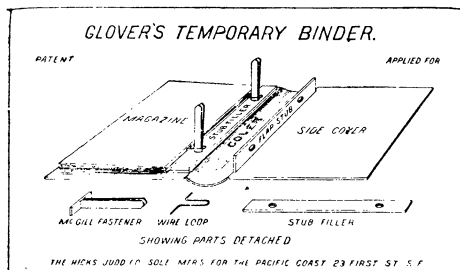
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California Musical Journal.

VOL. 2

SAN FRANCISCO, MARCH, 1896.

No. 6.

Does the French School of Singing Favor Tremolo?

I often have heard it asserted since I came to San Francisco that the French school of singing is the regular school of what is commonly called tremolo. To refute energetically such assertions will be for me an easy task.

I want to be very short and to begin with I will say that in no European school of singing is the tremolo either taught or even tolerated. It is always tiresome to hear any singer—artist or amateur—singing with a tremolo in his voice.

All people of good judgment and correct musical taste will agree with me in this respect.

Personally I cannot bear tremolo or the attacking of tones underneath the right intonation. I find nothing more horrid. Very poor singers think tremolo makes good effect upon their auditor's ear and believe, in their absolute inexperience of good singing, that it may be substituted for the trill. That is quite a mistake; for the trill when not a natural gift is the result of careful practice and application, and a tremolo can never be taken for it.

As a rule tremolo is never taught by any good singing-master, either German, Italian or French. What is tremolo? Tremolo is the result of forcing the voice, that is to say pushing rudely and unevenly the column of air coming from the lungs to strike the vocal chords. Vocal chords while in vibration are able to give a certain extent of intensity which should never be overtaxed and it is the duty of an experienced singing-master to understand and to make his pupils understand what degree of intensity is strictly rational, and thereby preserve to the voices their own respective quality and purity.

In France we call tremolo "cherrotement,"—that is to say bleating—such a denomination surely indicates that tremolo is not generally a thing much appreciated.

The Paris National Conservatory of Music, giving free teaching in all its branches, admits pupils in competition. Every year the board of singing-masters presided over by Mr. Ambroise Thomas meet together to decide who shall be accepted as pupils to be taken from the crowd of eager aspirants—few are admitted—five to ten for the male classes and the same number for the female classes.

The best voices only are admitted. Every three months an examination is made of all pupils of the Conservatory singing classes, by the same board, the same president, with the addition of the noted French composers and Mr. Deschappelles, the official of the government delegated by the Minister of Instruction and Fine Arts. These quarterly examinations are severe. The most promising pupils are rewarded with allowances of money—for most of them are not rich and have to support themselves—backward pupils are not long tolerated and receive, at first, a warning to apply themselves more diligently to their studies. Failing to satisfy the board at the next examination they are discharged. To my knowledge, I have known pupils turned away from the Conservatory for not heeding their teacher's remonstrances, and for having forced their voices to such an extent that tremolo was noticable.

Such pupils were looked upon as unapt to go through all the courses of studies, unable to become good singers, and unfitted to honor the Conservatory.

The above is the best proof how tremolo really is regarded in the French school of which the Conservatory is the pillar of faithful tradition.

The highest standard of vocal art has been maintained by disciples of the French school too long to be successfully assailed at the present day.

To those who are disposed to abuse the French school I will say: go and hear my colleague and comrade, Jean Lassalle, the last baritone king,

SUPPLEMENT

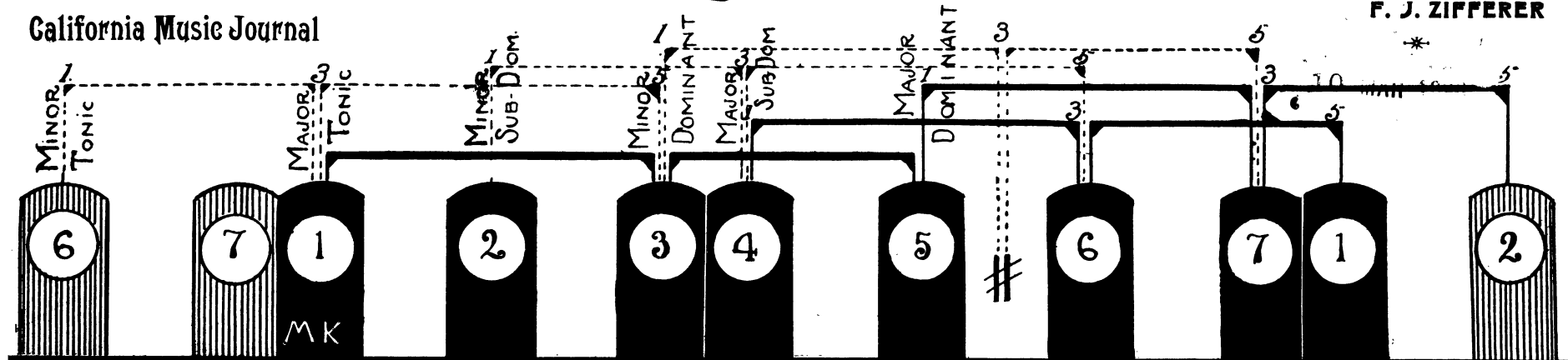
TO THE

California Music Journal

SCALE & CHORD GAUGE.

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F. J. ZIFFERER



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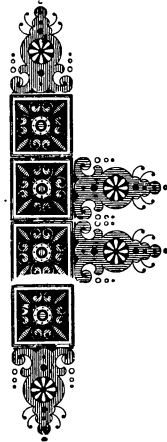
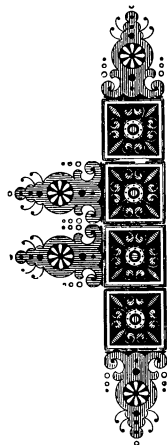
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the marvelous creator of the character of Scindia of Massenet's *Roi de Lahore*, the patriotic incarnation of Ryson in Paladilhe's "*Pattie*," the wonderful creator of the character of Henry VIII, and of Senvenuto in Saint-Saen's "*Henry VIII and Ascanio*." Go and hear my comrades and friends Pol Plançon, T. Delmas, C. Renaud, A. Dubulle and Belhomme. Go and hear Madame Rose Caron, the remarkable creator of the character of Bruneilde in Reyer's *Figuro*. Go and hear Madame Jehin-Deschamps, interpreter of Dalila in Saint-Saen's *Samsou and Dalila*. Go and hear Emma Calvé who the season before last revealed herself as a star at the Metropolitan Opera House in New York.

Besides these I highly prize my remembrance of scores of remarkable French singers whose wonderful singing I have heard, many of whom are now dead or retired from the stage.

I shall never forget J. Faure the celebrated baritone, creator of the character of Hamlet in Ambroise Thomas' opera, his character of Nelusko in Meyerbeer's *Africaine*, his character of Mephisto in Gounod's *Faust*, and so many other great roles.

I shall never forget my dear professor Louis Obin who created so majestically Moise in Rossini's opera, Philippe II in Verdi's *Don Carlos*, who remained for twenty years at the Paris Grand Opera singing the whole basso repertory and was teaching for fifteen years at the Conservatory and had kept his voice unshaken.

I shall never forget Madame Carvalho the never to be forgotten creator of the character of Marguerite in Gounod's *Faust*. I must conclude and will only add the French school of singing proves by its past and its present glories that it is in a position to withstand any adverse criticism.

Louis Crépiaux.

Medalist of the Paris Conservatory of Music,
Member Paris Grand Opera.

A Few Practical Harmony Lessons.

ARRANGED BY F. J. ZIFFERER.
(Copyrighted)

We must apologize for omitting the monthly installment of Harmony lessons from the February JOURNAL. It was owing to our liberal concession of space to the Paderewski craze. We trust that the practical value of the gauge and explanation given this month will be found, as it really deserves to be, more than a compensation for the disappointment.

The accompanying scale gauge which we promised our readers in last month's JOURNAL will, we think, prove not only amusing, but very

instructive. It points out the *shape* of the scale and that each of its elements has the same numerical and tonal relationship to the keynote or "1."

It will be noticed that the chief peculiarity of the scale, as pictured on the gauge, is the adjacent location of 3-4 and 7-8. They seem to touch each other; all the others have an intervening space equal to the width of a key—either white or black. When the No. 1 of the gauge is set at C, these two short steps correspond with the two adjacent white keys, 3-4 at E, F, 7-8 at B, C. We may observe that the piano is so constructed that its white keys are in the scale form according to the gauge, and if there were none but white keys one could only play in the key or scale of C.

Should we "transpose" the gauge from its position with No. 1 at C, and its two short intervals opposite the friendly pairs of white keys, putting 3-4 of the gauge opposite the place just occupied by 7-8, we should "transpose by a fifth." That is we should lift the scale up five degrees. Its key note, 1, which was at C, will now be at G, which was the 5 of the former scale of C. We now find our 3-4 all right opposite B, C, but our 7-8 doesn't fit a pair of white keys which according to our alphabetical sequence of g, a, b, c, d, e, f, g, must be F, G. As the white key F is not called for but is between E and G, which are our 6th and 5th on the gauge, and have a place on the stave which this black key does not possess, we can borrow the name and place on the stave of this white key F, for its black neighbor just above, and call the black key F *sharp*, without hurting its feelings or insinuating that it has any closer connection with F, than that of a next door neighbor whose own name we never knew. If the key note is taken up another fifth this F sharp will fall into the attitude of 4 in the scale and a new black key will be needed opposite 7 and can be named the *sharp* of the now unoccupied C. This transposition by fifths can go on up until our signatures will contain 6 sharps, 1 of the gauge be opposite F sharp, and the 7 comes opposite a white key, F, whose own name being occupied or already borrowed for 8, it must be named from its alphabetical predecessor E,—namely E, sharp. So you may observe sharps are *not always* black or nameless keys, and that they are tones named from other keys a short step lower than themselves.

If one can borrow a name from a *lower* key, he can also do so from a *higher* one.

If we place the scale gauge in the C position and put 7-8 where 3-4 is, that is, at E, F, 4 comes opposite a black key which we must name from the only vacant white key, which now is B, and we call the new 4th B flat.

Local Items.

This process of transposing the gauge down a fifth, borrowing letter names for the new 4th may continue until we get to a key note requiring 6 flats, the last of which will be a white key and we will have our scale at the same place as where we called it 6 sharps, and we have formed scales at every one of the whole 12 places.

Compare the above with the Quint circle in the January JOURNAL.

The other features depicted upon the gauge refer to chords, major and minor, and will be reserved for future explanation. This time we have only described the shape and transposition of the major scale.

The gauge together with the Quint circle in our January issue, a piano keyboard and a patient investigation, according to our suggestions, ought to make one so familiar with the scale as to be well grounded and ready to advance to what we shall offer next month.

The Lute.

The lute is almost unknown in this country, and has only lately been revived in Italy. The modern lute is somewhat different from the ancient lute. The ancient lute had eight single strings, while the modern lute has five double strings. The other three strings are superfluous and not used in modern music.

The lute is tuned E, A, D, G and C and can be played in the bass or treble clef. Either mandolin, violin or cello music is adapted to it.

The lute has the deep, rich, resonant tone of the cello; in fact, when not seen by the listener, it can hardly be distinguished from the cello. The lute is about as long as a concert size guitar, and the frets are about the same distance apart as the frets of a guitar. It is shaped like a mandolin, the finger-board and bridge somewhat rounded, like a violin. The lute is played tremolo with the plectrum, like the mandolin. Although it seems large, it is a very graceful instrument, when properly held.

The tone of the lute is much superior to the mandolin, being more musical and capable of more expression.

This instrument has made it possible for lovers of instruments played tremolo with the plectrum, to perform the string quartettes of the old masters, the first and second mandolin taking the violin parts, the mandola the viola part and the lute the cello part.

At a concert given in Naples, Signor Raffaele Calace performed De Beriot's "Scene de Ballet" in a manner that would astonish many good violinists.

SAMUEL ADELSTEIN.

The widely known Mormon Tabernacle Choir of Salt Lake City, winners of the \$1,000 prize in the World's Fair competition at Chicago, and of the \$500 prize at the recent Welsh Eisteddfod in Salt Lake, is coming to San Francisco in April to give five or six concerts here. There are about 200 members in the choir, all well trained singers worth hearing.

The benefit lecture and concert of the Rosewald Memorial Fund will take place at the Columbia Theatre, March the 6th. Professor Bernhard Moses will read the late Prof. Rosewald's papers on "Descriptive and Characteristic Music," and it is hoped that the people of San Francisco and Oakland will pay an appropriate tribute of respect to the memory of this highly esteemed citizen by a numerous attendance.

Mr. J. C. Hughes will give a concert at the Odd Fellows' Hall, March 2d, assisted by the Clara Schuman Ladies' Quartet. Miss Beatrice Fine, Miss Jeanette Wilioa, Messrs. David Manlloyd, Otto Fleissner, Emil Cruells and Signor A. Panella.

Sousa, the March King of America, gave his first concert at the Auditorium, February 28, to a full house, which greatly enjoyed the performance.

The enterprising managers, Messrs. Friedlander, Gottlob & Co. will bring to this Coast the great violinist, Herr Ondrick and the famous Wagner singer, Madame Materna, who will be heard in a few weeks at the Auditorium. The latter was here and sang with Thomas' Orchestra in the Mechanics' Pavilion many years ago.

The Glee and Mandolin Club of the University of California are to give a concert at the Y. M. C. A. Auditorium, March the 2d.

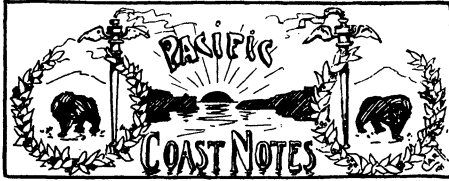
Nat—Weatherby's in a terrible stew.

Herb—How's that?

Nat—One of his friends sent him a \$1,200 grand piano on his birthday, and he's only got a \$600 cottage to put it in.

Figs—It is all nonsense for girls to spend so much time and money learning to play the piano. Before we were married my wife used to be eternally practising, but she hasn't touched the piano half a dozen times since.

Fogg—And yet they say that marriage is a failure.



Sacramento.—On the evening of Feb. 4th, the pupils of Mrs. Abbie Gerrish-Genung gave a charming recital at her residence, 1517 G st. The rooms were handsomely decorated with hot-house plants and the following programme was rendered in a manner showing fine training and a marked degree of musical ability. Following is the programme.

Ländler, Etude Petite No. 26—Lebert and Stark, Mabel Plunkett; (a) Les Cloches de Noel—Kohler, (b) Menuet aus Don Juan—Mozart, Ruth Hoskinson; Duett, Friendly Pastime—Farmer, Grace Bentley, Edna Giamelli; Romance—Erich-Rubenstein, Ethel Backrath; Nocturne—Gurlitt Miss Rena Hoskinson; Valse Serieuse—Oscar Weil, Edna Giamelli; Menuet Célèbre—L. Boccherini, Grace Bentley; Duett, Polka Mazurka—Streabog, Lucy Pierson, Grace Bentley; Romance sans Paroles—Xavier Carlier, Jessie Beaton; Dorothy, Old English Dance—Seymour Smith, Miss Lucy Pierson; Duett, Printemps, (Spring)—Leon D. Ourville, Ethel Backrath, Jessie Beaton; Sonatine, No. 2, op. 55—Fr. Kuhlau, Miss Olive Miller. L'Horloge du Village (Village Clock), Fantasia—Carl Veley, Miss Theodora Genung; Sonata, No. 7—Jos. Hayden, Miss Rosa Whatley; Duett, Blacksmith in the Woods—Theodore Michaelis, At Night—Morning—By the Brookside—Morning Prayer—The Blacksmith, Jesse Beaton, Mrs. Genung.

Despite counter attractions the McNeill Club, under the direction of Signor Enrico Tomaso, was greeted by a large house at its second concert of the season, given at the Congregational Church on February 19th. Long before 8 o'clock every seat in the church was occupied, a flattering testimonial of the efforts of the club to elevate the standard of musical taste in this community in the direction of high class choral compositions, given after thorough and systematic rehearsal.

A new singing society, "The Apollo," composed exclusively of male voices, was organized Wednesday evening. It comprises the best talent in town and is to be conducted by W. R. Price. Sixteen members is the nucleus of the new club, and it is intended to add more as occasion may require or suitable voices may be obtainable.

Red Bluff.—The entertainment at the Convent commenced at 7:30 Friday evening, Feb. 14th; the halls, corridors and passage ways were crowded to their utmost capacity with the friends and relatives of the children. The performance on the piano, singing and recitations were highly appreciated.

Santa Rosa.—The board of managers of the Philharmonic Society are considering a programme for a grand concert to be given at an early date in Santa Rosa. The programme will be about equally divided between the vocal and orchestral branches of the society. The orchestra will give several selections without the aid of the vocal part and the singers will render some selections with orchestral accompaniment and some without.

The society is gaining steadily in membership and in proficiency as a choral body.

A lady who was present at the musicale at Mrs. Hopper's for the benefit of the Presbyterian Church sends the following: "The crowning numbers of the evening were given by Miss Alice Gates and Mr. Coffin who are favorites in San Francisco. Mr. Coffin has a cultured tenor voice. Miss Alice Gates has a clear flexible soprano voice. They held the audience spellbound.

Mrs. Gro of New York gave several piano solos of her own composition. Mrs. Gro is the only woman who has achieved notoriety as a composer for many years in the United States.

The Etude Club of Santa Rosa is doing great good in the cause of music. It is a great mistake for any one to imagine that Santa Rosa is any longer backward in the musical art. For a city of its size it has interpreters and audiences capable of appreciating Bach, Beethoven, Schuman and other classical masters. The programme rendered Saturday before the Etude Club by a few of its members was worthy of any of our principal cities on the Pacific Coast.

Eastern Items.

The annual meeting of the stockholders of Farrand and Votey Organ Co. was held Jan. 30, 1896, and the following officers elected:—E. H. Flinn, Pres.; A. E. F. White, Vice-Pres.; E. S. Votey, Sec.; W. R. Farrand, Treas.

The combination of popular attractions at the new Olympia has met with pronounced success. The Music Hall, one of the handsomest auditoriums in the country, has been crowded nightly, and Rice's "Excelsior, Jr." has at the same time

filled the theatre. Yvette Guilbert, the queen of the *Cafe chantants* of Paris, has met every expectation of the public and the enterprising Mr. Hammerstein. She is unlike any one of her class who has been heard in this country, and her simplicity, directness and artlessness are most fascinating, while her voice, in its inflections, purity of diction, emission, and variety of tonal color is irreproachable.

The orchestra of seventy-five musicians, under the direction of Mr. Fritz Scheel, has been giving some excellent programs Sunday evenings, with the assistance of noted vocal and instrumental soloists. Mr. Hammerstein will produce an original opera, entitled "*Margherita*," as a special feature of the Music Hall entertainment, beginning February 3d.

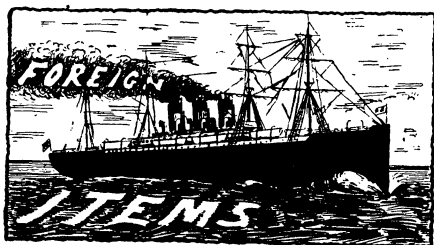
Madame Adelina Patti has been made a member of the Royal Academy at Bologna. This distinction is more flattering from its having been only once before accorded to a lyric artist.

Walter Damrosch produces the initial performance of his opera, "*The Scarlet Letter*," in Boston this month. The company is larger and more complete than ever before, and music lovers are looking forward to this event with great interest.

Miss Yaw's concert at the Carnegie Music Hall was not an artistic success. She only possesses a few phenomenally high notes which are neither pure, rich in tone or agreeable in quality. If Miss Yaw would only study under a competent teacher and devote her attention to the middle register she might be a success as a concert singer.

Mme. Saville, the great prima donna of De Reszke Opera Company, was born in San Francisco.

The well known piano manufacturers, the Weber Piano Company and William E. Wheelock & Co. have failed.



Josef Hoffmann gave concerts in St. Petersburg and Moscow which yielded him 40,000 rubles, besides some valuable presents from members of

the nobility. He is to be the great pianist of the world.

The first performance of "*Die Walkure*," at Naples, gave rise to scandalous scenes. The public remained quiet till the second half of the second act, when it grew impatient and made fun of everything sung on the stage. In the third act the demonstration became a tumult, and the music could scarcely be heard. The audience shouted "*Evviva Verdi!*" and "*Abasso Wagner!*" and left the hall whistling, hissing, and yelling. The manager dared not give a second performance. They seem to be still in the grind-organ era down there in Naples. Possibly they missed the monkey!

Opinions of Some of our Leading Musicians.

Mr. Ignace Paderewski stands pre-eminently at the head of the list of living pianists today. This is an easy assertion to make perhaps, but it needs no qualifying; it is the verdict of the musical world of Europe and America. And were the verdict otherwise he would still hold the foremost place by virtue of his right to it. In his playing we discover a many-sidedness not to be found in that of any other pianist now before the public. He makes of Bach something more than the mere angular mechanical putting together of invented figures—he invests Beethoven with a romantic beauty and charm far different from the dry pedantic rigidity which Von Bulow gave to it. He plays Schumann with an understanding approached only by perhaps one other artist—Madame Clara Schumann. His playing of Schubert is so different from that of any other artist we have ever listened to, he makes him sing as none other does; he gives to his music the same peculiar treatment which the glorious songs of this immortal writer demand. He plays Chopin and Liszt as if he had written all the music himself. De Pachmann has been generally held up as pre-eminently the greatest Chopin player of the present time—until the advent of Paderewski—but in comparison with Paderewski his Chopin playing suffers in several ways:—First of all in his physical treatment and next in his self-consciousness. He gives to it a false mawkishness which does not belong to Chopin. Paderewski plays Chopin with a reverence beautiful to behold, a simplicity and love which elevates the writings of this king of romance to a new height. His treatment of Liszt and Rubinstein stands quite alone in the annals of piano playing. The rhapsodies have never been played as Paderewski portrays them; to hear him play them is to hear

Liszt. In the playing of Paderewski we notice some points in common to both Liszt and Rubinstein. Liszt in his playing was always elegance itself; with his immense hands he had complete control of the keys without effort. Rubinstein was of a nervous temperament, and of a very excitable nature which reflects itself in his stormy impassioned playing. Paderewski is always as calm and serene as a summer evening; he possesses repose to a striking degree. In his playing one notes a tropical richness of true color and effect, a rare dignity of treatment, wonderful gradation and variety of touch the force of a lion and the gentleness of a zephyr, a wonderful orchestral effect produced partly by a most discriminating management of the pedals. He is always an emotional player guided by a rare intelligence, and not a small factor in his success is an unassuming bearing and modesty, adding luster to the name of one of the three greatest pianists of the nineteenth century—Liszt, Rubinstein, Paderewski.

JOHN W. METCALF.

PADEREWSKI.

The most striking characteristic of his playing, from a technical standpoint, is the entire absence of effort, even when dealing with passages which would drive an average pianist to despair. It is this complete mastery of the keyboard, coupled with a subtle appreciation of the almost hidden beauties of the composition, which gives such a charm to his performances. His touch is remarkable for its singing quality. In his hands the piano is no longer a soulless instrument, but a thing instinct with life and warmth. He is the Pygmalion for whom the marble Galatea becomes a breathing, sentient creature.

H. J. STEWART.

EDITOR PACIFIC COAST MUSICAL JOURNAL:

Paderewski's is the most beautiful piano playing I have ever heard.

HUGO MANSFELDT.

1410 California street.

Perhaps any one can criticize painting or sculpture, because a picture or a statue remains to be looked at continually and unchanged, but the fugitive musical performance of an artist, which vanishes at its end, is based merely upon psychological effects which must find sympathy in the spirit receiving such impression; if a listener is not prepared to receive a lofty sensation, he will remain passive to the superior revelation of æsthetics. Hence the conflict is unavoidable in

judging a great artist like Paderewski. As I said in an article written in another paper, there are very few who can comprehend the vastity of Paderewski's art. Answering those who, not knowing any better, attempt to make a comparison between Paderewski and D'Albert, it may be briefly observed that Paderewski is a highly subjective pianist and D'Albert a fine objective one. The difference between a subjective and an objective pianist may be defined thus: The subjective pianist, commanding a perfect technique, follows his own artistic and poetical aspiration without being narrowed by precepts of dynamics, yet entering in the emotional phases suggested by the entirety of a composition. The objective pianist, instead, follows, through a perfect technique, all the precepts of dynamics, sacrificing poetical aspirations and above all subjugating emotions to scholarly sobriety. When you prefer to make of music nothing but an arabesque or the logarithms of sound, you surely will prefer D'Albert, but when you feel that the vitality of musical art and its inexpressible charm emanates from thought and feeling, then you will soar with Paderewski in higher spheres, leaving the pedants to delight themselves with the pasturage of mere virtuosity.

RICHARD A. LUCCHESI.

Seating himself at the piano he struck several inversions of the C minor chord and at once the character of his playing was known. Rubinstein or D'Albert would have chosen an instrument less brilliant, still this had a sufficient depth of tone to produce rich effects and a full sweetness of quality. By the choice of his instrument for war, or for art, the type of the warrior or the artist is largely determined, and his choice told that heroic grandeur was not his forte.

In a moment like a bird he was away and the C Major Sonata (op. 53) of Beethoven was begun. His first bass tones gave a slight sense of disappointment, they lacked that Titanic quality which the great Beethoven demands; yet they were manly, they were pure and they were pianistic. At the introduction of the first theme a fresh delight surprised me and with each succeeding one the assurance grew of a refinement of expression and a loving care for every feature. Next came the consciousness of the most artful use of tone coloring, delight was added to delight by the balance of quality in the different voices, and discriminating, surprising contrasts. Tone picture after tone picture was painted with the delicate sense of a Turner, combined with the strength of a Rafael. A certain perspective is obtained by Paderewski through a long continuance of his

bass (ground) tones, which is new and often contrary to the score, yet I think legitimate. This with some few other features in his playing, might be classified as sensational; yet that the discriminating taste with which they are employed greatly heightens the effect in most instances must be admitted. This master pianist proves not only to the performer of limited technique, but to the most dazzling technical virtuoso, that technique is only a means to an end. His skill with the fingers is such as to give the impression that the hands are being used as an artist's brush, to paint tones on the keys, as colors are painted on the canvas; here a grand sweep with no more resistance than is offered to a color-laden brush, there a delicate touch, everywhere freedom, certainty and emotion. With the loftiest art ideal as his goal, and possessed of the highest artistic temperament, he marks new possibilities for his instrument. Did pianist ever before possess such consummate artistic skill?

R. TOLMIE.

After a long interval we had the pleasure of hearing another great pianist. My own impression is that he is surely the foremost artist of this instrument, possessing all the good qualities and none of the faults of the others. His conception of the great masters was simply perfect. His marvelous technique ought to be an inspiration to young students.

MISS ERNESTINE GOLDMAN, Pianist.

Paderewski is doubtless one of the foremost pianists of the day. He is a sort of pianistic Sandoz; a piano playing Hercules, who at the expense of every consideration of ease and repose has forced himself to achieve fame and fortune by exhibiting the result of his heroic practice to a curious public at enormous prices. From the standard of pecuniary success he is surely in the front rank. But aside from that consideration—which of course in this age is of supreme importance—"is the game worth the candle?" This thought, and a feeling that his performance is lacking in spontaneity of the sort which characterized the playing of Gottschalk and Ketten, for instance, detracts from my enjoyment as a listener.

A. BOSWORTH.

Rubinstein's Tour in America.

Rubinstein's tour in America was managed by Maurice Grau, who contributes an interesting article on his recollections of the great pianist. In his tour Rubinstein played at two hundred concerts for the sum of \$40,000, or \$200 per concert. A second engagement for America agreed to give

the virtuoso \$2,500 per concert, but this contract was canceled by his own hand, in accordance with a right reserved by him when it was drawn. Mr. Grau writes:

"Some one called at the hotel to welcome Rubinstein and showed him the programme of the evening's concert. Almost side by side with his solo were a couple of Strauss waltzes. That was enough. He sat down calmly and refused absolutely to play. I implored, I argued, I entreated, I threatened. It was of no avail. There was nothing to be done. All the printing offices were closed. So, finally, I and several others set to work, and with pen and ink scored out of the programmes the offending items. Only then did Rubinstein consent to play. After the concert he said gravely: 'I never regretted so much being a poor man. Had I had the money I would have paid you the \$40,000 forfeit and would have gone straight back to Europe.'

"He was a tremendous worker. At every hotel in which he stayed he had a piano placed in his room, and the moment he arrived he would begin to practice. He never slighted a single audience no matter how small, by neglect or carelessness. He appeared to be completely engrossed in his art. He would study and work, and work and study continuously. How his constitution stood the immense strain is a marvel. The last ten or fourteen days in this country presented a task that might have broken down a Hercules.

"This was the programme: He gave seven historical recitals in New York and three in Boston. The following afternoon he was again in New York, and on Thursday in Boston. Friday and Saturday afternoons were taken up with recitals in New York, and on Saturday evening he conducted his 'Ocean' symphony with the Thomas orchestra in Boston! That Saturday was a fiendish day. Immediately after the recital in the afternoon he drove to the station, and arrived in Boston just in time to get to the hall to conduct his work. And yet there was never a complaint. His was the most lovable disposition imaginable.

"He played at more than the stipulated number of concerts, and the net profit from the tour was \$60,000. . . . The last concert that Rubinstein gave in Boston was a genuine triumph. His very clothes were rent by enthusiastic admirers in search of souvenirs. Women rushed on the platform and embraced him, and the entire audience literally yelled, 'Come back again! Come back again! He played once more in New York and sailed the following day, toward the end of May, 1873.

We discussed a possible second tour through the

States, and a contract was signed for the season 1892-93 at an honorarium of \$2,500 per concert. That is the highest fee ever paid a pianist, and it is curious to think that the only two artists who ever created such universal, delirious enthusiasm were Patti, the singer par excellence, and Rubinstein, the incomparable pianist. In the contract however, was a clause which gave him the right to cancel his engagement before a certain date if he chose. Shortly before the expiration of this time we received a formal notification that he had abandoned the idea of a second tour.—*Musical World*.

The Manuscript Society.

The Manuscript Society was organized in 1889, when four young musicians came together to play for each other their compositions. Since then the society has grown until now there is a membership of 1000 members.

The new club-rooms, which are situated in East Twenty-second street, are spacious, and there are dining-rooms for both men and women. At the lunch and dinner hours composers meet there and discuss various musical topics. It will be remembered that until the Manuscript Society was formed it was almost impossible for an American composition to be played in public. The Music Teachers' National Association gave two sessions yearly to the American Composers, and that was the only recognition that any body of musicians gave to the works of their fellows.

The society now gives four concerts yearly at Chickering Hall, and six private meetings are held at the Mendelssohn Glee Club.

The club-rooms have in them still the manuscripts, letters, portraits, autographs and other articles that were exhibited there early in November. These number about two hundred original manuscripts from the pens of members of the society which have never been printed. An evening was given for the production of many of them. In the collection were autograph letters from Mendelssohn, Meyerbeer, Moscheles, Paganini, Raff, Rossini, Rubinstein, Weber, Liszt, Gounod, Dr. Lowell Mason, Ritter, Beethoven, Moszkowski, Sir John Stainer, Ole Bull, and many other men whose names stand at the head of the musical profession.—*Musical Age*.

GENERAL DIRECTIONS GOVERNING THE EXAMINATION OF MANUSCRIPTS FOR ADMISSION TO ACTIVE MEMBERSHIP OF THE MANUSCRIPT SOCIETY, AS DETERMINED BY THE MUSIC COMMITTEE.

1st. The motive (theme) must form a complete

phrase, whether satisfactory in itself or suggesting further development. It must mean something.

2d. The composition should be free from faults and should not be too primitive in harmony, i. e., it must show that its author is conversant with the use of inverted chords, suspension, etc., and that he knows how to modulate.

3d. Some skill must be shown in developing a theme, either harmonically, rhythmically, by variation, imitation or in counterpoint.

4th. The Manuscript must prove that its author is fully acquainted with the nature and the compass of the instruments and voices for which he writes.

5th. In compositions for voices the text and music must suit each other in sentiment and rhythm.

6th. The composition must show that the author can write naturally and fluently.

7th. *The Manuscript must be accurately and legibly written.*

In examining Manuscripts, the examining committee should see that the above points are observed. It will, however, perform the task in a liberal sense, and avoid pedantry. At the same time it should be understood that this society is not a kindergarten for beginners.

Should any applicant for membership manifest talent in some respects, but fail on account of shortcomings in others, the committee may point out some of the most prominent defects into which the composer has fallen through oversight or incorrect schooling. This will enable him to submit a more meritorious composition, in case he decides on a second examination.

THE MODE OF EXAMINATION SHALL BE AS FOLLOWS:

1st. The Secretary of the Music Committee, who is pledged to secrecy, shall cover the name of the composer on the Manuscript, whenever it occurs, so that the committee shall not know from whom the Manuscript comes.

2d. Each member of the committee shall examine the Manuscript separately, and report his findings to the chairman.

3d. Each member of the Examining Committee shall mark the excellence of the Manuscript on a scale of ten points.

4th. On attaining twenty-one points from all three members, out of a possible thirty, the Secretary shall announce the composer as eligible to membership and disclose his or her name.

"List to My Plaintive Heart."

(SONG.)

WORDS BY
OSMOND JACKSON.

MUSIC BY
LOUIS SCHMIDT, Sen.

Voice.

Con Expressione e Molto Sostenuto.

Piano.

1. List to my plain - tive heart, List to a love in
2. List to my plain - tive lay, Sun - shine of life is

twain, wane; Learn of my sor - row born, Of
List of a love to mourn, A-

p *crescendo a poco.*

love that is made to part; Love that is love in
lone on its wea-ry way;

crescendo poco a poco.

vain, For he whom I love is gone,

Ritenu.

Love that is love in vain, For he whom I love is

Ritenu

gone.

gone.

rit.

A. Distinto Mandolinista

SIGN. SAMUELE ADELSTEIN

di S. Francisco, California

UNA STELLA

CELEBRE ROMANZA

Riduz. di G. BELLENGHI

LEOPOLDO MILIOTTI

The musical score for "UNA STELLA" is written for a single melodic instrument, likely a mandolin as indicated by the title. It is in 6/8 time and the key of D major (indicated by two sharps). The score consists of 10 staves. The first staff begins with a piano (p) dynamic. The second staff has a whole rest followed by a melodic line starting with a piano (p) dynamic and a "p espressivo" marking. The third staff includes a "rall" (rallentando) marking and a "cresc" (crescendo) marking. The fourth staff continues the melodic line with a "cresc" marking. The fifth staff features a "sporz." (sforzando) marking. The sixth staff has a "cresc" marking. The seventh staff begins with a "p p" (pianissimo) dynamic and a "cresc" marking. The eighth staff includes a "rall." (rallentando) marking and a "cresc" marking. The ninth staff has a "rall." marking. The tenth staff concludes the piece with a "rall." marking. The score is a reduction of a more complex original work, as indicated by "Riduz. di G. BELLENGHI".

This is a handwritten musical score for piano and voice, consisting of seven systems of staves. The key signature is D major (two sharps). The score includes various performance markings and dynamics.

System 1: The first staff (voice) begins with a *pp* dynamic and a *rall* marking. The second staff (piano) starts with *a tempo* and *pp*. The third staff (piano) includes *cres* and *col canto* markings.

System 2: The first staff (voice) has *affrett* and *cres sempre* markings. The second staff (piano) includes *rall. col canto* and *rall.* markings.

System 3: The first staff (voice) has *a tempo* and *cres* markings. The second staff (piano) includes *affrett* and *cres* markings.

System 4: The first staff (voice) has *1^a* and *2^a* markings. The second staff (piano) includes *pp* and *cres* markings.

System 5: The first staff (voice) has *1^a* and *2^a* markings. The second staff (piano) includes *pp* and *cres* markings.

System 6: The first staff (voice) has *1^a* and *2^a* markings. The second staff (piano) includes *pp* and *cres* markings.

System 7: The first staff (voice) has *1^a* and *2^a* markings. The second staff (piano) includes *pp* and *cres* markings.

California Musical Journal.

F. J. ZIFFERER, Editor and Publisher.

Oakland Branch under the management of Miss Mabel Hussey.

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SAN FRANCISCO, MARCH 1, 1896.

Sioux City, Iowa, is to have a musical journal called *The Allegretto*.

The *Examiner* deserves credit for regular reports of the Paderewski concerts, written by the able critic, H. J. Stewart.

We publish in this issue a song composed by Louis Schmidt, Senior, and in accordance with the wishes of many of our readers we print a bright little melody for the mandolin by one of the best known composers of mandolin music in Italy.

What the *California World* says about the *Journal*:

The *California Musical Journal* for February is out. The editor calls it a Paderewski edition, and the excellent contributions make this number a decidedly interesting one.

The *Saturday Night*, of Oakland, writes about our last number :

The February *California Musical Journal* of Mr. Zifferer is by long odds the most valuable issue of that journal in that it is

a Paderewski number, full of interesting matter concerning the great genius. A caustic criticism of Andrew Bogart's song recitals, also makes spicy reading.

What Paderewski and his manager have to say about our *Journal*:

Mr. Fryer found our half-tone portrait of Paderewski the best likeness he ever saw. "Mr. Paderewski," writes his Secretary, Mr. Hugo Goerlitz, "was exceedingly pleased with the *California Musical Journal*. We thank you for the interest you have shown in our cause and the excellent edition of your paper.

HUGO GOERLITZ."

SAN FRANCISCO, Feb. 14th, 1896.

My Dear Mr. Zifferer:—Permit me to congratulate you on the excellence of your last *Musical Journal*. It was replete with information of the doings, musically, on this Coast.

Also, the well written articles on musical subjects by local contributors, gave the last issue an additional charm.

Yours Sincerely,

NOAH BRANDT.

The musicians of California who are willing to contribute to the erection of a monument to Johan Sebastian Bach at the Johannis Kirche, at Leipzig, may send the money to our office, which we will receipt for in our next issue, and forward under their names to the Committee at Leipzig.

If Paderewski expected the ladies of California to gush over him, as we read of their doing in other places, it is gratifying to know that he was disappointed. Nothing of the sort occurred. Although we occasionally do produce a "Sweet-pea-girl" to enliven a murderer's trial, with an exhibition of mawkish sentimentality, it is pleasing to note that among local musical devotees the species is unknown. Being more interested in Art than in crime, we prefer that the sweet-pea folly should flourish in the air of the County Jail rather than in the theater.

Ignace Jan Paderewski has at length given Californians an opportunity to judge

for themselves upon what is based his great celebrity and phenomenal success as a money making attraction.

Although in deference to the notoriety of the visiting artist we devoted a large part of the last JOURNAL to him, we, and many others who are most competent to estimate him at his true worth, find reason to consider him over-rated. His success, which first and foremost is a pecuniary one—in this age a *sine qua non*—is due to advertising! His performance, the result of an appalling amount of drudgery, seems perfunctory, and, being merely the result of very hard work, is lacking in magnetism and spontaneity. His compositions show nothing but very pale flashes of genius—almost as pale as his complexion. We have had several pianists here who were superior to him in every respect, except technique and hair!

We, who thought Scheel had given San Francisco enough music for it to ruminate upon for a long time, were mistaken. We seem merely to have had our appetites whetted, not appeased. The succession of artists and musical attractions following each other at short intervals is unprecedented. If hard times have had any effect upon this result, it can only be in driving musicians hither, not in depriving them of liberal pecuniary reward after coming. Paderewski, Sousa, Ondrick, Materna, Marsick, Sauret, Salt Lake Temple's choir, etc., make a goodly procession, but meanwhile we are taking our every day rations of Saturday Morning Orchestra, Carr-Beel Pops, Lucchesi or Bendix Recitals, interspersed with the heterogeneous mass of small fry sing-songs, benefits, pupil shows, etc., etc. But above all, though mentioned last, we ought to be thankful for the admirable and most satisfying Friday Symphony Concerts of Mr. J. H. Howe.

"What is the difference between grand opera and comic opera?"

"In grand opera only the ending is sad."

ONCERTS

In reporting the different concerts which took place last month and allowing space to the reminiscences of the most important ones and those of the great pianist, Paderewski, we are compelled to be brief.

The Programs of Paderewski's seven concerts given in this City are as follows:—

Sonata, C major, op. 53—Beethoven; Impromptu, B flat, Op. 142, No. 3—Schubert; Fantasia on Themes from "A Midsummer Night's Dream."—Mendelssohn-Liszt;

Nocturne, G major, Op. 37, No. 2—Mazurka, B minor, Op. 33, No. 4—Two Etudes, Op. 25, Nos. 3 and 9—Berceuse, Op. 57—Valse, A flat, Op. 34, No. 1—Chopin; Caprice, Minuet, Op. 14, Paderewski; Rhapsodie Hongroise, No. 2 Liszt.

Sonata, Op. 57, F minor—Beethoven; Papillons, Op. 2—Schumann; Serenade, "Hark! Hark! the Lark!"—Schubert-Liszt; "Erl King"—Schubert-Liszt; Nocturne, D flat, Op. 27, No. 2—Chopin; Etudes, A flat, Op. 25, No. 1; A minor, Op. 25, No. 11—Chopin; Mazurka, B flat minor, Op. 24, No. 4—Chopin; Polonaise, A flat, Op. 53—Chopin; Cracovienne Fantastique, Op. 14, No. 6 Paderewski; Rhapsodie Hongroise, No. 10—Liszt.

Sonata, E flat, Op. 31, No. 3—Beethoven; Two Songs without Words: (1) G major, Op. 62—Mendelssohn; (2) Spinnerlied, C major, Op. 65—Mendelssohn; Carnival, Op. 9—Schumann; Etude, C sharp minor, Op. 25, No. 7—Chopin; Valse, D flat, Op. 64—Chopin; Nocturne, F sharp, Op. 15, No. 2—Chopin; Sonata, B flat minor, Op. 35—Chopin; Nocturne, Op. 16, No. 4—Paderewski; Rhapsodie Hongroise, No. 12—Liszt.

Variations (on a theme by Handel) Op. 24—Brahms; Sonata, D minor, Op. 31, No. 2—Beethoven; Soiree de Vienne, A major, No. 6—Schubert-Liszt; Nachstueck, F major, Op. 22, No. 4—Schumann; Capriccio, E major, Op. 3, No. 2—Paganini-Schumann; Ballade, No. 3, A flat, Op. 47—Chopin; Two Etudes, Op. 25, Nos. 6 and 8—Chopin; Prelude, A flat, Op. 28, No. 17—Chopin; Valse, C sharp, minor, Op. 64, No. 2—Chopin; Melodie, G flat, Op. 16, No. 2—Paderewski; Rhapsodie Hongroise, No. 13—Liszt.

Air and Variations (Harmonious Blacksmith)—Handel; Pastorale—Scarlatti; Capriccio—Scarlatti; Sonata, F sharp minor, Op. 11—Schumann;

Two Hungarian Dances, Book II, 7 and 6—Brahms; Prelude, D minor, Op. 28, No. 24—Chopin; Nocturne, C minor, Op. 48, No. 1—Chopin; Polonaise, F sharp minor, Op. No. 44—Chopin; Two Chants Polonais, Nos. 1 and 5—Chopin-Liszt; Melodie, Op. 8, No. 3—Paderewski; Barcarole, F minor—Rubinstein; Valse Caprice—Rubinstein.

Fantasie, Chromatique and Fugue—Bach; Sonata, Op. 111—Beethoven; Variations, Op. 35—Paganini-Brahms; Barcarole, Op. 60—Chopin; Two Etudes, Nos. 2 and 12, Op. 25—Chopin; Impromptu, F sharp, Op. 36—Chopin; Valse, A flat, Op. 42—Chopin; Legende, No. 2, A major—Paderewski; Au Bord d'Une Source—Liszt; Etude de Concert, F minor—Liszt; Campanella—Paganini-Liszt.

Chromatic Fantasia and Fugue—Bach; Sonata, appassionata, F minor, Op. 57—Beethoven; Allegro assai, andante con moto (variations)—Beethoven; Allegro ma non troppo; presto—Beethoven; Serenade ("Hark, Hark, the Lark!")—Schubert-Liszt; Soiree de Vienne—Schubert-Liszt; Erlking—Schubert-Liszt; Nocturne, B major, Op. 62—Chopin; Sonata, B flat minor, Op. 35, with funeral march—Chopin; Valse, D flat major, Op. 64—Chopin; Mazurka, D flat minor, Op. 24, No. 4, No. 4—Chopin; Polonaise, A flat, Op. 53—Chopin; Nocturne, B flat, Op. 16, No. 5—Paderewski; Rhapsodie Hongroise, No. 12—Liszt.

Lucchesi's concert at the Beethoven Hall, February 9th, was an affair of unusual interest as the programme consisted, with one exception, of compositions of his own. Mr. Lucchesi gave abundant evidence of his talent as composer as well as performer. His compositions are all of high order and original, leaning toward the modern Italian School. A Trio in C minor for piano, violin and violoncello and a quintet in C major for strings and pianoforte were perfect master works and highly appreciated by the critical audience. Madame Emilie Tojetti kindly assisted with "O don fatale," in her usual refined style and as an encore she rendered Ardit's waltz L'Incantante charmingly. Messrs. Josephs, Dabelow, Heinsen, and Von der Mehden ably assisted Mr. Lucchesi in the performance of some of his compositions.

The first of a new series of Carr-Beel "Pops," took place on February 8th. Golden Gate Hall was filled as usual with a select and appreciative audience. A quintet for clarinet and strings by Mozart was well rendered. Mr. Kent's clarinet playing was especially enjoyable. Miss Marion Taylor who shortly returned from Europe, made her first appearance in San Francisco on that occa-

sion. Her voice, although not very strong, is pleasing and well trained and would have shown to better advantage in Italian than in Russian songs.

Emile Steinegger's Pupil Recital which took place at the Maple Hall, Palace Hotel, February the 6th, was a most decided success. His pupils did well and gave evidence of careful training. Misses Julia Hefferman, Florence Schroth, Nettie Edwards, Ethel Fleming, Lulu Rued and Kate Foster deserve special mention. The following numbers were on the programme:—

Octave Study (2 pianos)—Kullak; Rhapsodie No. 4—Liszt; Nocturne D flat—Dohler; Hungarian Dance No. 6—Brahms; Scherzo, B minor—Chopin; In Absence, Male Quartette—Buck; Polonaise, A flat—Chopin; Transcription, Alice—Ascher; Ron-do, Perpetual Motion—Weber; Grand Duo, Etude in Octaves—Ketterer; Tenor Solo, Frank Coffin; Valse, op. posth.—Chopin; Rigoletto—Liszt; Grand Duo (2 pianos)—Belisario; On the Sea, Male Quartette—Buck.

Mr. J. H. Howe's orchestral concerts in Golden Gate Hall every Friday P. M., have been thoroughly delightful. The audiences, a trifle shy at first, have steadily increased. So satisfactory are the programs and their excellent rendition that one enthusiastic and constant attendant at all such functions was heard to declare Howe to be a "better conductor than Scheel." However that may be the concerts are so good that nobody misses the erratic Teuton whose departure seemed so calamitous to the future of symphony concerts. Howe doesn't gyrate, kiss his fingers, and sing as much as Scheel did, but the music sounds all right. We hope the worthy enterprise will be sustained.

The Pianist's Club under the direction of Mr. Robert Tolmie gave their second concert of the second season, at the Maple Hall, Palace Hotel, Feb. 7th. The hall was overcrowded, the performances creditable, although some of the pieces selected were somewhat too difficult. Easier pieces would have been enjoyed just as much and shown the abilities of the players to better advantage. The following pieces were performed:—

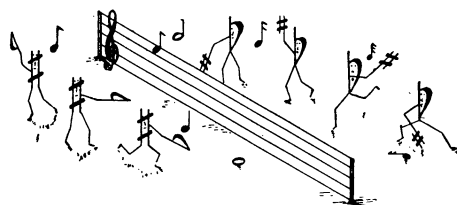
Overture, Ruy Blas, 8 hds.—Mendelssohn; Duo Rondo Op. 73—Chopin; Overture, Leonore No. 3, 8 hds.—Beethoven; Solo, Valse Caprice—Rubinstein; Duo Grand Prelude, Toccata—Strelzki; Symphony VII, 8 hds.—Beethoven; Gold rolls beneath me—Rubinstein-Liszt; Rhapsodie Hongroise No. 8—Liszt; Duo Improvvisa, 4 hds.—Reinecke.

The Saturday Morning Orchestra concert at the Metropolitan Hall, February 17th, was well attended. The program contained a number of pieces far above the abilities of the amateur performers. The singing of Miss Caroline H. Little and S. Homer Henley was a pleasing diversification of the program. The Trombone Solos of Maud Noble were loudly applauded.

Mrs. Mariner Campbell gave a delightful soiree at her residence February 7th. The Treble Clef Quartet and several other ladies took part in the performance.

Metropolitan Hall was crowded Tuesday evening by an audience gathered to enjoy the first entertainment given by the Balfe-Moore Club. T. R. Bannerman made a few remarks, defining the purport of the organization as literary and musical. It was especially desired through it to familiarize the works of Balfe, Moore, Longfellow, Irving and other writers and composers.

One of the most agreeable fads that a wealthy woman can pursue is that of art, especially music. In one of the loveliest suburbs of San Francisco, a few miles down the peninsula, is the country seat of N. J. Brittoni, Esq., whose own tad, by the way, is bric-a-brac, while that of his beautiful wife is music. In one of the vales near the house is a cute little temple, like a church, containing in its pretty auditorium a fine two manual pipe organ, a little stage, with a grand harp on one side and a grand piano on the other, while the walls of this shrine are festooned with fiddles, lutes, guitars, mandolins, lyres, banjos, etc., etc., collected from all corners of the earth during the lady's extensive travels. Besides playing upon these various instruments, Mrs. Brittoni is also a composer. Her last production is a very pretty gavotte, called "California Violets," which musically almost recalls the odor of those flowers. It is to be hoped that she will write more frequently. Would that more people of wealth might emulate her example in the matter of fads.



Paderewski's Price is \$2,500 to Play for Five Minutes at a Tea.

NO CUT RATES FOR THE MASTER.

Invitations had been issued throughout society for a tea to be given by Mrs. John M. Cunningham at her beautiful home, 2829 Pacific avenue and desiring to give the most pleasing entertainment to the guests who thronged her mansion, sought to engage M. Paderewski to play during the afternoon.

A note was written asking what M. Paderewski would charge to play for five minutes at the tea.

Mr. Gorlitz, who attends to financial matters for the pianist, answered the question in writing announcing M. Paderewski's charge as \$2,500.

Mrs. Cunningham thought this sum unduly large, and yet she was not disposed readily to yield her desire to have the master of the piano play at her tea.

Accordingly she wrote another note, offering \$1,000 for five minutes of Paderewski's music during her reception.

"That note was not even answered," said Mr. Gorlitz, who was telling of the correspondence between Mrs. Cunningham and himself. Mr. Gorlitz spoke with some acerbity, as though incensed that such a meager sum as \$1,000 had been offered. Mr. Gorlitz deems \$2,500 a reasonable price, and as he knows the amount of money that pours into the California Theatre every time Paderewski plays, his judgment is entitled to consideration. But music at \$2,500 per five minutes—\$500 a minute, \$8.33 a second, \$30,000 an hour—might justly be deemed an extravagant surprise for an afternoon tea.—*Examiner.*



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The month just passed witnessed another concert given by the orchestra of the First Congregational Church, and as usual was well attended.

Upon this occasion their opening number was the overture to "Semiramide" by Rossini, which was rendered well, indeed. Then there was a romance by Bieber, with a duo for flute and French horn, played by Messrs Henry Fine and A. P. Leach respectively—the horn part being a little unsteady.

The "Mexican Dance" by Robyn was enjoyable, as were also the Moszkowski numbers. The new march by our local composer, Julius Oettl, was given a stirring rendition, and received an encore which awoke the echoes. It is a bright piece.

The "Fantasie" by Lumbye was given with a zither solo by Miss Josephine Blessing—a simple selection but pleasing and smoothly rendered. Miss Sofia Newland was the soprano soloist and gave four short numbers by Henschel, Paladilhe and Thorne. We are forced to second the statement of one of our musical critics that upon such a programme one real good number would be preferred to two short bits.

William M. Simonsen, tenor, was listened to with much interest, this being his first appearance here in concert, and the audience was not disappointed for he has a rich tenor voice and sang his selection, by Mascheroni, with much taste and feeling, receiving a hearty encore.

The event of the evening, however, was the rendering of the piano solo "Capriccio Brilliant," Mendelssohn, by Miss Bessie M. Channell, with orchestral accompaniment. Miss Channell is a pupil of John W. Metcalf, and to his earnest efforts as her instructor is due her success that evening. She was enthusiastically recalled.

The programme was annotated.

The Chicago Lady Quartette gave a concert in the Y. M. C. A. Auditorium on the 25th.

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Oakland.

The pupils of Mrs. Fannie Dam-Hilton and Mrs. Carrie Fross-Snyder gave a pleasing recital on the 24th. There were four readings and an operetta entitled "My New Maid" by C. Lecocq, a very bright piece and admirably done by Mrs. A. T. Spence and Miss Adelaide Roddy of Vallejo. Miss Mabel Hussey was the accompaniste.

The Oakland Oratorio Society is flourishing on its lately adopted platform. Some new officers have been chosen, and a new set of by-laws have been drawn up. The membership is much increased.

At the evening celebration of Washington's Birthday, the orchestra of the Congregational Church did nobly and were applauded to the echo. "Yes, Alex. T. Stewart leads them grandly."

The Young Ladies' String Quartette have been heard twice, if not oftener, this past month, at the farewell song recital of W. Claire Wilson and at their own concert on the 25th.

They are doing good work and will always please.

The Paderewski concert was not as largely attended as was at first anticipated, many of our local musicians having crossed the bay to each of the three concerts there.



The Baldwin.

The Tavery Opera Company held the stage for three weeks in a round of standard works, many of them beyond their capacity, notably those of Wagner. The company is not three times as good, though three times as high priced, as our Tivoli show, and so did not carry away very much money.

Frederick Warde followed in legitimate drama.

The California.

Has been devoted to Thomas Keene, Nellie McHenry and the Paderewski recitals most of the month.

The Columbia.

Since the notably excellent performances of the Frawley Company, now touring the North, the subsequent attractions seemed a trifle infra dig at this charming theater. "Hendrick Hudson Jr." and the "Old Lime Kiln" are something of a come down, surely.

Grover's Alcazar.

After a season of plays this theater is now given over to the Carleton Opera Company for the production of Benedict's "Lily of Killarney," to be followed by similar works at similar prices. The company is praised a great deal by the daily press, but artistically they do not amount to much. Our Tivoli company is superior.

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The Tivoli.

Great changes are about to take place in the personnel of the company. Carl Martens leaves the Tavery Company to assume the baton, laid down by poor Bauer recently. The departure of two prima donnas last month left vacancies which will be filled by new talent. Miss Gertrude Aylward and Lindsay Martens are already engaged. It is intended to strengthen the company and produce a series of Italian grand operas, shortly. Following the holiday spectacle of "Ixion" Der Freischutz has been well sung for two weeks. Ida and Kittie Valerga singing the female roles. "Said Pasha" is announced for this week.

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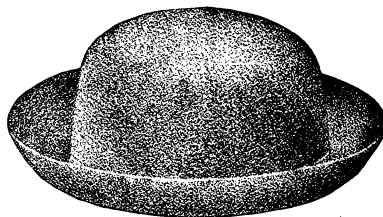
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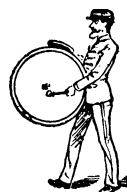
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